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ABSTRACT

This teaching guide is the second of three volumes designed to teach Afro-American children street/folk/musical games in the elementary classroom. It is one of the Interdependent Learning Models (ILM) whose overall objective is for teachers to use the cultures of their students as vehicles for teaching academic skills and content. This volume focuses on clapping and chanting games. The first section of the guide offers suggestions for teaching the chants, including the need to examine the chants before teaching them, how to use chants to motivate and reinforce learning, and describes six ways to collect chants. Section II presents a teacher's checklist for using a chant as a teaching tool, including eight points to consider after teaching the chant. Eleven chants follow: Juba, Hambone, Walk Along, Blow Tony, Head and Shoulders, Someone's on the Phone, Categories, Old Lady from Booster, Who is the Greatest, Who Stole the Cookie, and The World is Big. For each chant background information, lyrics, directions for action/movements, and learning objectives relating to academic, physical, and social skills are presented. Line drawings illustrate the actions when necessary. All chants are for groups, stress singing and clapping in rhythm, and are non-competitive. A tape cassette, available from ILM, records a group of children with a teacher singing and clapping the chants. (CK)

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**A GUIDE TO THE USE
OF STREET/FOLK/MUSICAL GAMES
IN THE CLASSROOM**

VOLUME II

MABLE HILLERY

PATRICIA HALL

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INTERDEPENDENT LEARNING MODEL FOLLOW THROUGH PROGRAM

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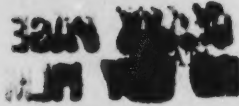
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A Guide to the Use of Street/Folk/Musical Games in the Classroom, Volume II

On page 60, the game directions for The World Is Big are incorrect. The corrected directions appear below:

VERSE II

6. Players continue the slapping pattern and do the following actions:

- a) Players stand still--"*O the world is far*"
- b) Players step backward to enlarge the circle--"*and the world is wide.*"
- c) Players stand still--"*But there are many differenc.*"
- d) Players turn around with their backs toward the circle--
"*Ways to see the other side.*"
- e) Players turn back around and repeat Verse II.

VERSE III

7. Players continue the slapping pattern while chanting Verse III.

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HOW TO TEACH STREET/FOLK/MUSICAL GAMES TO CHILDREN

Although every teacher will have her own method of presenting the Street/Folk/Musical Games to the children, experience has shown that children learn a song-game or chant well when the following basic sequence is used:

1. SEAT THE CHILDREN UNTIL IT IS TIME TO TEACH THEM THE ACTION/MOVEMENTS.

2. READ THE STORY ACCOMPANYING THE SONG-GAME OR CHANT. DISCUSS ALL UNFAMILIAR CONCEPTS AND VOCABULARY WITH THE CHILDREN. Traditional song-games and chants with their roots in Africa and Europe have survived many generations. Many of these games and chants are still played by some children in the United States but the original lyrics and action/movements have been forgotten or modified over the years. Since traditional lyrics are included in many of the song-games and chants in this manual, the stories provide an important foundation for a rich cultural experience for the children.

3. TEACH THE WORDS OF THE CHANT. THE TEACHER MUST KNOW THE WORDS OF THE CHANT BEFORE SHE ATTEMPTS TO TEACH THEM TO THE CHILDREN. First, the teacher should say each line of each verse and have the children repeat it after her. Second, the teacher and the children should say the words in unison. Third, everyone should continue to repeat the words together until they are familiar.

4. TEACH THE PITCH AND THE RHYTHM. The teacher can give the children the pitch and the rhythm or she can play the tape recording for them. The teacher should have the children chant along with her or with the tape recording until they have mastered the chant. Their voices should follow the rhythm. The effect will fall about halfway between speaking and singing. Once the children have learned the rhythm, stop playing the tape recording. There should never be an emphasis on the children having perfect pitch since the chants allow for various vocal effects. It may take some children longer than others to learn the rhythm of the chant.

5. TEACH THE CHILDREN THE ACTION/MOVEMENTS OF THE CHANT. The tape recorder should remain off so that everyone's attention is on the action/movements rather than on the words. The instructions for the action/movements for each chant appear in this volume.

How are letters related to words? How are adjectives related to nouns? How can chants make work easier? What does the word "sharing" mean? What is personification? Why is it necessary to have cooperation among a group of people?

Such questions and their answers may occur to children while participating in playing the song-games and chants. The teacher's work in relation to the Street/Folk/Musical Games is to analyze the song-games and chants before using them with the children. Lyrics, action/movements, historical and anecdotal background can all be used to teach academic skills. Because song-games and chants stress positive social values, they add another dimension to the learning experience.

Here is an example which illustrates how a teacher might use a chant in the classroom. The chant is, *Who Is The Greatest*.

Who is the greatest?
We are the greatest.
Are you sure?
Yeah.
Now let's get the rhythm of the hands.
Now you've got the rhythm of the hands.
Now let's get the rhythm of the feet.
Now you've got the rhythm of the feet.

The words can be used to teach identification of body parts and to reinforce self-confidence. The action/movements can be used to teach eye-hand coordination and sequential hand movements creating a clapping pattern.

Learnings have been identified for each song-game and chant. Teachers are encouraged to identify others as they develop new and different variations.

The Interdependent Learning Model Follow Through Program (ILM) emphasizes group cooperation and interaction through the use of song-games and chants as a natural companion to the other

elements in the ILM classroom. Not only do they support the academic and social objectives of the ILM classroom, but they also enhance the development of physical skills. Developing physical skills is just as important as developing mental skills since many children are easily motivated through dance and song.

USING CHANTS TO MOTIVATE AND REINFORCE

Song-games and chants can be used for motivation and reinforcement. As a motivational tool, they can arouse the interest of the children to learn the essence of what the lyrics express as well as the historical and anecdotal background. Because they are fun, they create a happy atmosphere in which children can learn. As a reinforcement tool, they strengthen and clarify concepts already presented in more traditional academic ways. They function as incentives and rewards for learning.

For example, *Juba* can help children want to learn to rhyme words. The children enjoy the catchy rhythm and words of the chant and, therefore, do not get bored while practicing their rhyming skills.

Before using a song-game or chant, it should be analyzed to determine whether it will be used primarily as a motivator, as a reinforcer, or both.

NO MUSICAL BACKGROUND NEEDED

We hope that teachers will use the Street/Folk/Musical games freely and often. No training or musical instruments are needed to sing and play the song games and chants. A mother has no musical instruments when she creates songs to calm her crying baby. She sings to him, moving rhythmically with the baby on her shoulder or in her arms until the baby relaxes. As the baby grows older he imitates his mother and other adults singing and chanting. No music is written down and no instruments are played. The best instruments of all are the human voice and the body. The voice with its flexibility can produce a multitude of different sounds. The human body serves as a drum when different parts of the body, e.g., ankles, thighs, wrists, arms and chest are slapped, beat or tapped. Added sounds are created by stomping or shuffling the feet, altering the rhythm of the feet from time to time, and clapping the hands in various rhythmic patterns. There should be no instrumental accompaniment when the teacher and children are participating in singing, chanting and playing the games. By using different parts of the body exciting percussive sounds are created.

A cassette tape, which accompanies this guide, provides the teachers and children with the tunes and rhythms of each of the song-games and chants. The teacher should use the tapes only to learn the tune or rhythm. It should not be played every time the song-game or chant is used.

COLLECTING CHANTS

Teachers are urged to build a repertoire of song-games and chants that can be adapted to a classroom setting. A collection of song-games and chants can be acquired in various ways:

- (1) A child can teach the class a song-game or chant that he plays in his neighborhood.
- (2) Parents can be invited into the classroom to teach the children song-games and chants they remember playing as children.
- (3) Children can be assigned to interview elderly people in their neighborhood to learn song-games and chants they played as children.
- (4) Workshops can be held in which parents are invited to teach ILM teaching teams different song-games and chants.
- (5) Teaching teams can "brainstorm" among themselves to see how many song-games and chants they can remember.
- (6) Children can learn song-games and chants from their grandparents and great aunts and uncles.

The teacher should always examine the song-games and chants for their suitability and identify the academic, social, and physical skills before using them as teaching tools in the classroom. Some interesting research might be done on the origins of the song-games and chants collected by the children and teaching teams.

This volume of chants represents an accumulation of history and culture passed down from generation to generation. Many of the chants are known by different names with numerous variations in other countries as well as in diverse areas in the United States. The ease by which they are learned and remembered accounts for their survival over many generations. Selected from many games, those included in this volume can be used in the classroom to reinforce a variety of skills and facts taught by other methods. Hopefully the organization, i.e., descriptions, procedures, and layout has been arranged in the most easily usable form.

OTHER HINTS

ONCE THE BASIC SONG-GAMES OR CHANTS ARE LEARNED, THE TEACHER SHOULD USE HER OWN CREATIVITY TO CHANGE THE WORDS OF THE SONG-GAMES OR CHANTS TO FIT A PARTICULAR SITUATION. One easy way is to substitute the names of different children and various places or things into the song-games and chants.

THE PIANO OR PORTABLE FOLK INSTRUMENTS SUCH AS THE GUITAR, BANJO OR AUTOHARP SHOULD NOT BE USED FOR ACCOMPANIMENT. When the teacher and children are participating in a chanting game, their hands, feet and bodies become the musical instruments.

Enjoy yourself!

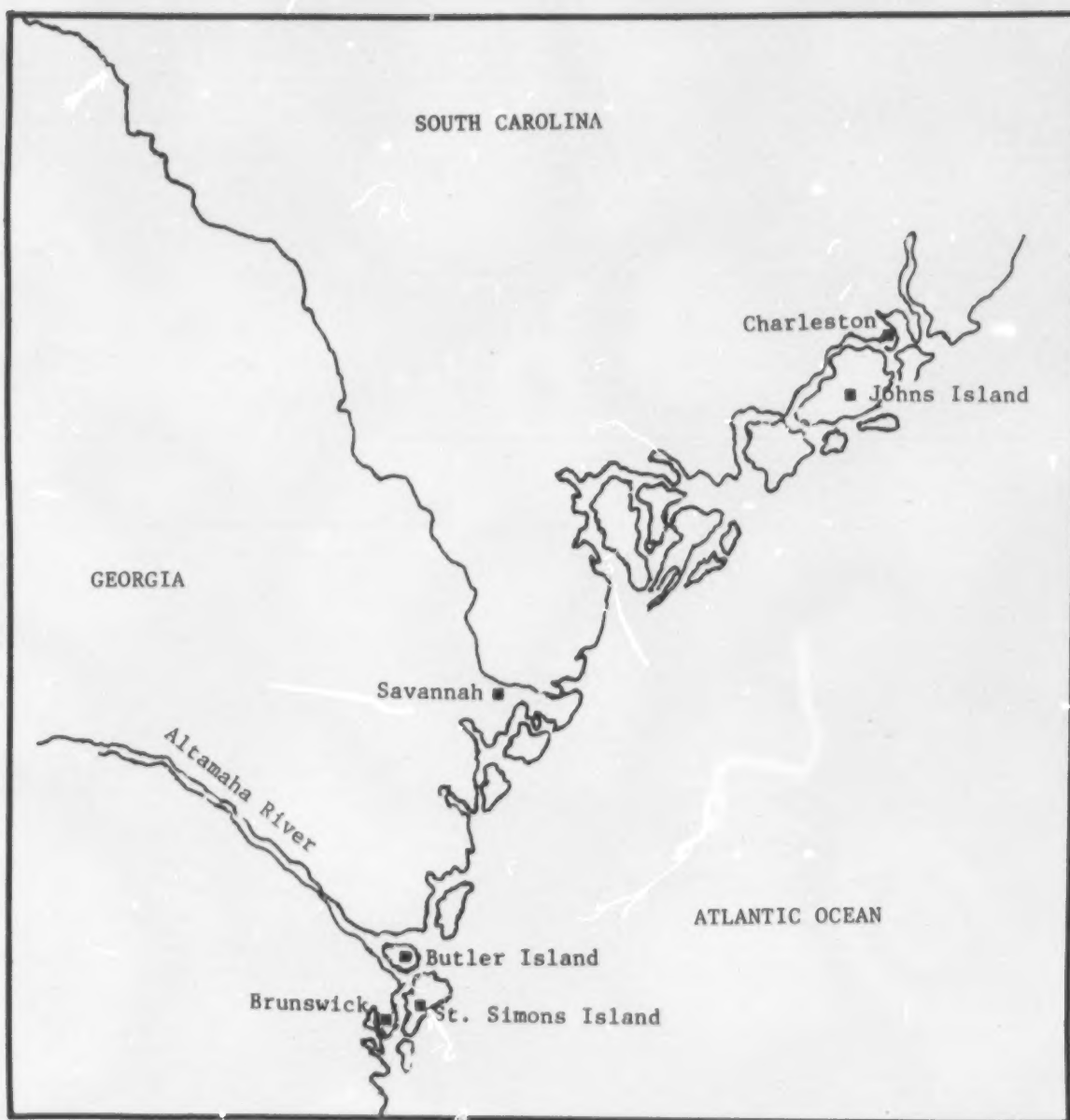
TEACHER'S CHECKLIST FOR USING A CHANT AS A TEACHING TOOL

The checklist below can serve as a guide for determining whether you are adequately prepared to present a song-game or chant to your class and make full use of it as a teaching tool. The questions are a guide for review and preparation. Before you use any song-game or chant in your class you should be able to answer the following questions:

1. Do you intend to use this song-game or chant to motivate or to reinforce?
2. What basic skills are prerequisites for the children to learn this song-game or chant?
3. What should the children know or be able to do after they learn this song-game or chant?
Have you specified the learnings for this song or chant?
4. Can you teach the action/movements for this song-game or chant to your children without having to read directly from the guide?
5. Can you demonstrate how a step is done if necessary?
6. Do you know the rhythm of the chant without having to play the cassette tape?
7. Do you have the necessary materials and space to do this song or chant?
8. Can you tell the background story for this song-game or chant to your children?

After you have used the song-game or chant with your children, you should ask yourself the following questions:

1. Did all of the children accomplish the specified learnings?
2. Can the children chant the words without the tape?
3. Can they perform the action/movements without your assistance?
4. Can they tell the background story of the song-game or chant?
5. What do you plan to do as follow-up of the song-game or chant?



JUBA

Juba is a hand clapping game and dance that dates from the 1800's when it was a popular plantation dance. Though some people believe that Juba, done with hand motions and fancy foot and leg work, was the first African dance created in the Western Hemisphere, we cannot really be sure because the exact dance steps were never written down. Instead, one person who knew the steps would teach them to someone else. When they had practiced the steps until they knew them well, each person added some new steps and they in turn taught the dance to others. In this way the dance steps were passed from one generation to another.

Juba was usually danced by the slaves for their own enjoyment whenever the plantation owner allowed them the time. There were few real holidays for the slaves, so the only time for celebration, singing and dancing was at harvest time, late in the evenings when the days work was done and on special plantation holidays. Whatever the occasion, Juba was always a joyful, spirited dance. The slaves chanted while they stomped their feet on the strong beats and clapped their hands on the weak beats. By throwing their heads back and leaning their bodies to the left, they emphasize the movements of their feet and hands so that the rhythm could be seen as well as heard.

White men, who owned traveling shows, frequently visited the plantations during celebrations to hear and see the slaves dance. People in these shows learned the steps, practiced them and then performed the dances on stage with banjos or small orchestras providing the music. The dances called for speed, precision and acrobatic-like movements done in time to creative rhymes that were also learned from the slaves. When these dances were done on stage, they were performed by white dancers dressed in ragged, clown-like costumes. Their faces were painted black and their lips red. These performers were called minstrel dancers.

One of the most successful, and for a long time the only black minstrel dancer, was William Henry Lane. Because of his ability to coordinate hand and foot motions with his own rhythmic chanting, he was known as "Mr. Juba". The dance that "Mr. Juba" did was described as:

"Single shuffle, double shuffle, cut and cross-cut, snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels with nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs.... all sorts of legs and no legs."



Dances like Juba, called for complex leg and foot work such as:

"Strike de toe and heel... cut de pigeon wing
Scratch gravel, slap de foot... dat's just de ting."

Everything about the dancer moved, even his eyes:

"Oh! it made me dance, it made me tremble
By jolly it made my eye-balls jingle."

Many of the dance steps to Juba have been forgotten. Even though people no longer dance the Juba, some of the dance steps and rhythms are probably used in the dances that we do today.

GAME DIRECTIONS

JUBA SIMPLIFIED VERSION

1. Players sit in chairs in a circle. They do the following pattern as they lower their hands until they rest on top of their thighs:

- a) Players stretch arms out in front with palms down
- b) Players slap the back of the left hand with the right hand, still lowering arms
- c) Players slap the back of the right hand with the left hand
- d) Repeat this action for both hands, still lowering arms

2. With the left hand on the left thigh and the right hand on the right thigh, the rhythm continues:

- a) Slap the back of the left hand with the right hand, then place the right hand back on the right thigh
- b) Players slap the back of the right hand with the left hand, then place the left hand back on the left thigh
- c) Players continue alternating hand slaps from side to side.

It is recommended that players master this version before proceeding to the advanced version.

ADVANCED VERSION

1. Players clap their hands once.
2. Players place the right hand on the left thigh and then slap the back of the right hand with the left hand three times.
3. Players clap their hands once.
4. Players place the left hand on the right thigh and then slap the back of the left hand with the right hand three times.
5. Continue this pattern throughout the chant.

Once both versions have been learned, players may alternate versions. Players can create new clapping patterns or use other versions they may know.



JUBA

LYRICS

1.
JUBA, JUBA,
JUBA THIS AND JUBA THAT
AND JUBA KILLED A YELLOW CAT
AND GET OVER DOUBLE TROUBLE,
JUBA

2.
YOU SIFT THE MEAL,
AND YOU GIVE ME THE HUSK;
YOU COOK THE BREAD,
AND YOU GIVE ME THE CRUST.

3.
YOU FRY THE MEAT,
AND YOU GIVE ME THE SKIN,
AND THAT IS WHERE MY MAMA'S
TROUBLE BEGIN.

4.
AND THEN YOU JUBA,
YOU JUST JUBA.
YOU JUST JUBA,
JUBA, JUBA.

5.
JUBA UP, JUBA DOWN,
JUBA ALL AROUND THE TOWN.
JUBA FOR MA, JUBA FOR PA,
JUBA FOR YOUR BROTHER-IN-LAW.

6.
 AND THEN YOU JUBA, JUBA
 YOU JUST JUBA, JUBA.
 JUBA THIS AND JUBA THAT
 JUBA KILLED A YELLOW CAT
 AND GET OVER DOUBLE TROUBLE,
 JUBA, JUBA

1. Bessie Jones and Bess Lomax Hawes, *Step It Down*, (1972; New York: Harper and Row), p. 37

EDUCATIONAL OBJECTIVES

JUBA

LEARNINGS

ACADEMIC SKILLS

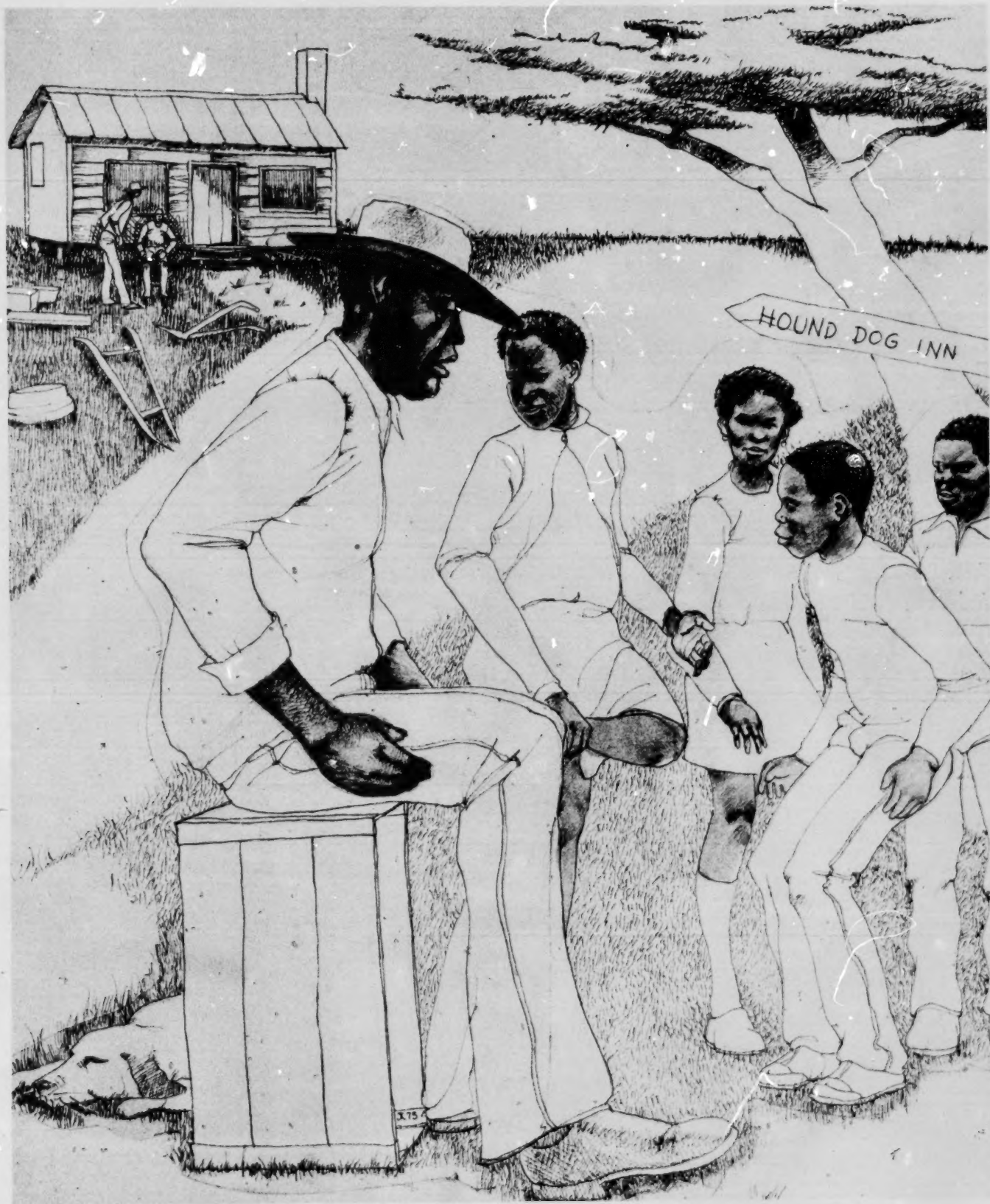
Rhyming

PHYSICAL SKILLS

Complex hand coordination
 Alternating syncopated beats

SOCIAL SKILLS

Self-expression



"Good afternoon, Sir. Do you live around here?" "I have lived here for most of my life," said the old man. "Well, maybe you can help me," said the visitor. "I've been looking for a place called Hound Dog Inn. Could you tell me how to get there?" The old man said, "There is a short cut you can take, but you better go this way because the road is better. Just keep on this road to the top of the hill. You'll see a big rock. Make a left turn onto a gravel road. Stay on the gravel road and go over two hills. When you get to the third hill, you'll see a big oak tree. Make a sharp right turn. Go over the small wooden bridge and up the hill. At the top of the hill you'll see the old school house. Keep going until you see a big pine tree with a sign on it. The sign says Hound Dog Inn. You can't miss it when you come around the curve. You'll see lots of old plow parts and wagon pieces scattered all over the field on your left. On your right is the Hound Dog Inn. You'll see people standing around outside slapping on their bodies, chanting, and rhyming out words. They're playing a game. People have been playing this game ever since I was a boy. I play it myself."

"Thank you, Sir," the stranger said and started on his way. He followed the man's directions until he came upon the people the man had told him about. He knew that this must be the Hound Dog Inn. "Here it is!" he said. "Look at them go! That man is dancing lying down." "Hey! what do you call that?" One man said, "It's called the *Hambone* and some people call it the *Handjive*."

The rhythmic movements that the stranger saw the people doing came from Africa. Beating out rhythm on the body is one way Africans make music to accompany their singing and dancing. Black people in this country also do this while they sing and dance. They create different sounds by slapping different parts of the body. The sound made by slapping the thigh with the palm of the hand is different from the sound made by slapping the thigh with the back of the hand. Slapping the thigh with the hand and slapping the chest with the hand produces an even greater difference in sound.

Hambone has a strong African rhythm. It is still being played by many Black people today. Some people call this rhythm the handjive, body slap, or slapping the body. Whatever people call it, it is still known as the *Hambone*.

Players chant a rhyme in rhythm then slap out the rhythm on different parts of the body. People play *Hambone* sitting down or standing up. If they play it sitting down, they slap their chests and thighs with the palms of their hands. If someone plays it standing up, he balances himself on the right foot and places the left foot on the knee of the right leg, holding the left ankle with the left hand. In this position he slaps out the rhythm with the right hand on the chest and the hips.

Although the rhymes have changed throughout the years, using the body as an instrument to play *Hambone* has remained the same.

The following rhymes were made up to fit a Black Studies unit in a classroom:

Hambone, Hambone where have you been?
 All around the world and back again.
 Malcolm X was a good Black man
 He stood 6 ft. tall reddish hair and all.
 Malcolm X was a mighty, mighty man
 Admired by many throughout this land
 Although he gained worldly fame.
 He liked to do Hambone just the same.

GAME DIRECTIONS

HAMBONE

Version I—Simplified (suggested for younger children)

1. Players sit cross-legged on the floor.
2. Players chant while doing the following slapping pattern:
 - a) Player places his right hand on top of his right thigh
 - b) Player places his left hand on top of his left thigh
 - c) Player lifts his right hand up and slaps the top of his right thigh
 - d) Player lifts his left hand up and slaps the top of his left thigh

3. Players chant the first verse once without slapping.
4. Players repeat the first verse silently doing the slapping pattern.
5. Slapping pattern is done at the end of verses 2, 3 and 6.
6. Slapping pattern is done at the end of each rhyming couplet for verses 4, 5 and 7.

Version II—Advanced (suggested for older children and adults)

1. Players can sit or stand in a circle.
2. Slapping pattern may be done using one side of the body or both sides of the body simultaneously.
3. Players chant while doing the slapping pattern:
 - a) Each player slaps the outer side of the thigh twice with the palm of the hand in an upward brushing motion
 - b) Player continues the upward brushing motion striking the chest with the palm of the hand
 - c) Player then strikes the thigh downward with the back of the hand
 - d) Players repeat this pattern
4. Players chant the first two lines of the first verse.
5. Players slap out the rhythm while chanting the same two lines silently.
6. The procedure is the same for the last two lines of the verse.
7. Players use the procedure for the first verse for verses two through seven.

VARIATIONS

1. Players can stoop and follow the described slapping pattern using both hands and both thighs at the same time.
2. Players can try the standing position described in the story.

HAMBONE**LYRICS**

1.

HAMBONE, HAMBONE,
WHERE HAVE YOU BEEN?
ALL AROUND THE WORLD
AND BACK AGAIN.

2.

HAMBONE, HAMBONE,
PAT HIM ON THE SHOULDER.
IF YOU GET A PRETTY GIRL,
I'LL SHOW YOU HOW TO HOLD HER.

3.

HAMBONE, HAMBONE, WHAT DID YOU DO?
I HOPPED UP TO MISS LUCY'S DOOR,
AND I ASKED MISS LUCY WOULD SHE MARRY ME.
I DON'T CARE IF PAPA DON'T CARE.

4.

FIRST WALKED IN WAS MISTER TICK,
HE ATE SO MUCH TILL IT MADE HIM SICK.
NEXT CAME IN WAS MRS. SNAKE,
SHE CRAWLED ALL OVER THAT WEDDING CAKE.

5.

NEXT CAME IN WAS MRS. FLY,
SHE SAT DOWN IN THE APPLE PIE.
NEXT WALKED IN WAS MR. COON,
WE ASKED HIM TO SING US A WEDDING TUNE.

6.

HAMBONE, HAMBONE,
WHERE HAVE YOU BEEN?
ROUND THE WORLD
AND BACK AGAIN.

7.

WAY DOWN YONDER WHERE THE MOON SHINE BRIGHT,
 MY MAMA DON'T NEED NO ELECTRIC LIGHT.
 HAM AND THE HAM AND GOOD O' GRAVY,
 THIS GOOD O' FOOD IS RUNNING ME CRAZY.

HAMBONE
 HAMBONE
 HAMBONE
 HAMBONE

2. Bessie Jones and Bess Lomax Hawes, *Step It Down*, (1972; New York: Harper and Row), p. 34

EDUCATIONAL OBJECTIVES

HAMBONE

LEARNINGS

ACADEMIC SKILLS

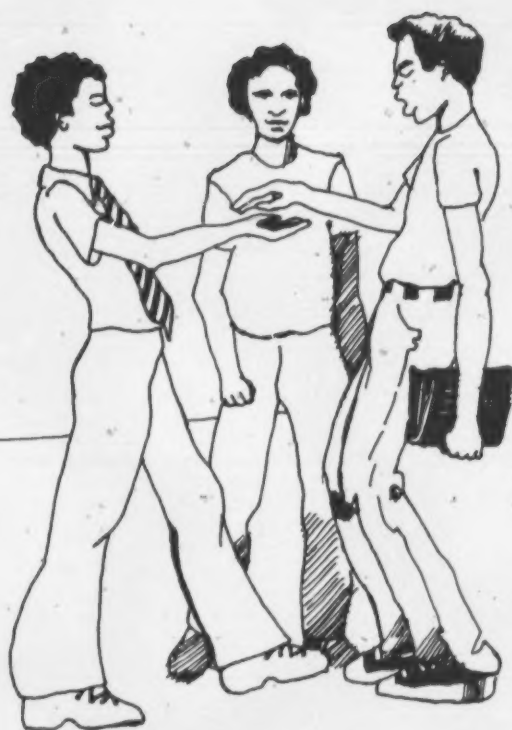
Creating rhymes
 Personification
 Auditory discrimination

PHYSICAL SKILLS

Changing the rhythmic beat
 Coordination of hands
 Using the body as a musical instrument

SOCIAL SKILLS

Self-expression
 Cooperation



Earl Johnson was nine years old and he had two very big problems. Every morning, no matter how hard he tried, he could never open his eyes or get his feet moving on time. Now, once he got up and got started everything was fine... getting started was the problem. So, every morning his mother would knock on his bedroom door and call to him, "Earl, are you up? Earl, get up! Earl, you can't stay in bed all day. Earl, you're going to be late for school!"

Earl's second problem was a sister named Janet. Earl had to walk to school with Janet and she hated to be late for class. Every morning it was the same thing. Earl would get up late, rush down to breakfast and Janet would start for the door when he was halfway through his cereal. But, this morning things were different.

Earl's mother knocked on his bedroom door thinking he was still asleep. She knocked a second time and Earl opened the door wide-eyed and fully dressed. "Good morning, Ma," said Earl with a smile. She was amazed! "Good morning yourself, Mr. Johnson. You look very handsome in your new blue pants. Come on downstairs, your breakfast is ready!" Earl smiled at his mother and headed for the kitchen. Janet and her two friends were almost finished with breakfast and Earl wondered if they would notice that he had on his new blue pants and that he wasn't as late as usual. The girls didn't say a word, as Earl sat down to eat. "Oh well," he thought, "Mama noticed."

As the girls sat talking and giggling, Earl noticed that Janet was wearing her new yellow dress, Judy had on a new red dress and Peaches had on a green skirt and matching green socks. "Hey," asked Earl "What's so special about today? How come all of you are so dressed up?" Earl waited for an answer, but the girls ignored him. One thing he knew for sure... in a few seconds the girls would be ready to leave and Janet would start to yell at him. Before you could wink an eye, Janet was on her feet saying to Earl, "Hurry up! We don't have all day to wait for you. We'll be late for school!" The girls headed for the door. Quickly Earl finished his milk, grabbed his books and ran after them. "See you later Mama," yelled Earl as he rushed out the door.

The girls walked in front of Earl talking and laughing. Earl walked about half a block behind them, not really wanting to catch up. Soon his eyes filled with all the things around him. Bright green leaves, a new blue sign on the window of the hardware store, and the shiny red tomatoes in the supermarket window. In fact, Earl was so absorbed in the colors around him, that

he almost didn't hear his best friends calling his name. "Earl, hey Earl wait up" they called. Earl was really glad to see Michael and Tony. Maybe they would notice his new blue pants. "Hey man," asked Tony, "What got after you this morning? You sure are clean in your new blue pants!" The boys made faces and roared with laughter. Earl was very happy. "Talk your trash Tony," said Earl "with your bad black tie on!" Michael and Tony looked at Earl and they said together, "Earl, my man, hush your talking. Take your hands out of your pocket and let's get walking!" Earl stuck out his chest and started to walk a little ahead of his friends. "Walk on, Earl" said Michael, "Walk on, with your blue pants on!"

What's going on back there? shouted Janet. "You better stop fooling around, all of you are gonna be late!" The boys just laughed. "It's a fine morning," said Earl. "We won't be late."



GAME DIRECTIONS

WALK ALONG

1. There must be an even number of boys and girls; girls form a line standing side by side; boys form a line opposite the girls and stand side by side.

boys	XX	XX	XX
girls	XX	XX	XX
2. Each player becomes the partner of the person next to him.
3. Partners turn and face one another and do a clap-cross-clap pattern four times while chanting the first two lines of the verse.
4. During the last two lines of each verse, the players do the "Walk Along."
5. "Walk Along" pattern:
 - a) Boys' line and girls' line turn and face each other.
 - b) Girl partners form arches by joining left and right hands.
 - c) Girls walk forward while the boy partners join hands and go under the arch directly in front of them.
 - d) All players drop hands and face each other, forming two parallel lines.
 - e) Boys form arches by joining left and right hands and the girl partners go under the arch directly in front of them.
 - f) Each group will be back in its original place by the end of the verse.
6. The game is repeated with varying body movements preceeding the "Walk Along:"
 - a) Players clap their hands during the first two lines.
 - b) Players snap their fingers during the first two lines.
 - c) Players shake their legs in an alternating pattern.
 - d) Players shake their hips from side to side four times.
 - e) Players shake their arms in an alternating pattern.
7. Players walk around in a circle and clap while chanting the final verse.

WALK ALONG

LYRICS

1.

COME ON, EARL, AND HUSH YOUR TALKING.
LET'S JOIN HANDS AND WE'LL GO WALKING.
WALK ALONG, EARL, WITH YOUR BLUE PANTS ON.
WALK ALONG, EARL, WITH YOUR BLUE PANTS ON.

2.

COME ON, JUDY, AND HUSH YOUR TALKING.
LET'S CLAP HANDS AND WE'LL GO WALKING.
WALK ALONG, JUDY, WITH YOUR RED DRESS ON.
WALK ALONG, JUDY, WITH YOUR RED DRESS ON.

3.

COME ON, JANET, AND HUSH YOUR TALKING.
LET'S SNAP OUR FINGERS AND WE'LL GO WALKING.
WALK ALONG, JANET, WITH YOUR YELLOW DRESS ON.
WALK ALONG, JANET, WITH YOUR YELLOW DRESS ON.

4.

COME ON, MICHAEL, AND HUSH YOUR TALKING.
LET'S SHAKE OUT OUR LEGS AND WE'LL GO WALKING.
WALK ALONG, MICHAEL, WITH YOUR RED HAT ON.
WALK ALONG, MICHAEL, WITH YOUR RED HAT ON.

5.

COME ON, PEACHES, AND HUSH YOUR TALKING.
LET'S SHAKE OUR HIPS AND WE'LL GO WALKING.
WALK ALONG, PEACHES, WITH YOUR GREEN SOCKS ON.
WALK ALONG, PEACHES, WITH YOUR GREEN SOCKS ON.

6.

COME ON TONY, AND HUSH YOUR TALKING.
LET'S SHAKE OUR ARMS AND WE'LL GO WALKING.
WALK ALONG, TONY, WITH YOUR BLACK TIE ON.
WALK ALONG, TONY, WITH YOUR BLACK TIE ON.

7.

WALK ALONG, EARL, WITH YOUR BLUE PANTS ON.

WALK ALONG, JUDY, WITH YOUR RED DRESS ON.

WALK ALONG, JANET, WITH YOUR YELLOW DRESS ON.

WALK ALONG, MICHAEL, WITH YOUR RED HAT ON.

WALK ALONG, PEACHES, WITH YOUR GREEN SOCKS ON.

WALK ALONG, TONY, WITH YOUR BLACK TIE ON.

EDUCATIONAL OBJECTIVES

WALK ALONG

LEARNINGS

ACADEMIC SKILLS

Remembering a sequence
Associating colors with items of clothing

PHYSICAL SKILLS

Gross motor coordination
Precise timing of movements

SOCIAL SKILLS

Cooperation

BLOW, TONY

Butler Island was once one of the finest rice islands in the United States. It is surrounded by the Altamaha River off the coast of Georgia, near the Atlantic Ocean. Rivers close to the ocean have tides. Rice fields were also found along the edges of the island away from the flow of the ocean's salt water which would kill the rice, but close enough to the ocean to use the fresh water of the river to flood the fields during high tides. The rich soil of Butler Island was used for growing rice, a crop which meant hard work for the slave workers and great wealth for the slave masters.

Workers dug canals to allow the water of the river to flow onto the rice fields. Since rice fields need lots of water, they built wooden gates at the end of the canals to store the water during high tide. The gates were raised to let the water flood the fields and, once flooded, the gates were lowered to keep the water from flowing back into the river.

The workers scattered grains of rice over the fields on the day of the high tide. When the gates were raised, the fields were flooded right away. This first flooding, called the sprout flow, killed the grass in the fields and kept the birds from eating the grains. The water remained standing on the fields for 3 to 6 days. The workers then drained off the water, which had not sunk into the ground, by opening the canal gates to let the water flow back into the river when the tide was low. Then the workers would go into the fields to gather up the dead grass and weeds.

The next time the fields were flooded was called the stretch flow. This flow stayed on the fields for 2 weeks, and was followed by a 40-day period of dry cultivation. During this time the workers had to keep the field clear of all wild grass and weeds.

Finally, came the harvest flow. The harvest flow remained on the fields until it was time for rice harvest. The workers drained the standing water off the fields at the beginning of the harvest. Each worker would go to the fields with his or her lunch, some drinking water, and a rice hook or sickle. Before the women workers went into the fields they had to shorten their long dresses by tying a string around their waist, pulling their dresses up, and folding them over the string. This was done to keep their dresses from getting muddy while working in the wet fields.

In the fields the workers cut the rice by grabbing a handful of rice stalks in one hand and, with the rice hook in the other, cutting the stalks about a foot above the ground. As the rice stalks were cut they were placed in bundles on top of the stubbles to dry. When they finished cutting as much rice as they could in a day, they gathered all the bundles of rice together into one pile to be loaded on boats and taken to the plantation mill where the rice was prepared for cooking.



If the workers wanted rice for themselves and their families, they did not take it to the mill; they prepared it for cooking themselves. First, they spread the bundles, called sheaves, on a sheet of canvas and beat them with a flail so that the grain would break away from the dried rice stalks. The flail was made of wood. There was a stick tied to the handle with a piece of rawhide so it could swing loosely. The workers would swing the flail in the air, and bring it down on the sheaves as they sang the words of the flail song. It was beautiful to see and hear:

*"Blow, Tony, Blow o Blow, Tony
Blow, Tony, Blow, Tony Blow
Whip this rice and I whip them so.
Blow, Tony, Blow."*

After the sheaves were beaten, or threshed, the workers would scoop the grain and straw into a fanner, a large round woven tray with a slanting rim. They would hold the fanner with both hands and shake it. Their movements and the wind would blow the straw out of the fanner leaving the grain. The workers would whistle and sing for the wind which they called Tony.

*Blow, Tony, Blow o Blow, Tony, Blow
O wind come, wind come blow my rice
Come, Tony, Come Tony*

Each grain of rice is enclosed in a husk. To get the grain of rice out of the husk the workers put a few grains at a time in a hand-made mortar, a round wooden container, and beat them with a pestle. The pestle was a thick round wooden stick about 5 feet long. It had a piece of wood nailed to each end of it. One end was sharp for breaking the husk away from the grain, the other end was flat for pounding the inner skin off the grain to make the rice white. Pounding was the last thing the workers had to do before preparing it for cooking.

Everyone always celebrated the end of the harvest season. All the workers on the rice plantation along with their families would get together to eat peas and rice. This main dish is also known as Hoppin' John.

*Peas, Peas,
Peas and rice, peas and rice,
Peas and rice, Done Done,
O - shuck.*



GAME DIRECTIONS**BLOW TONY**

1. Players stand in random places with enough distance between them so that they do not bump into one another.
2. For verse one, one player bends over as if grabbing a handful of rice stalks in one hand and cutting it with a sickle in the other.
3. On "Turn round and round" the player remains bent over and turns around twice.
4. While chanting the last line of verse 1 and the first line of verse 2, the players form two circles.
5. Players swing their right arms up and down in a rhythmic beating motion using their feet to set the rhythm:
6. Each player does the following foot pattern:
 - a) players step forward on the right foot
 - b) players bring the left foot to the right foot
 - c) players step backward on the left foot and bring the right foot back beside the left
7. Players continue the above foot pattern while swinging the arms throughout the verse.
8. For verse three players bend from the waist and hold their hands as if holding a tray.
9. Players bring their hands up above their knees, circle them around to the right and then drop them back below their knees.
10. Players continue the circular hand motion until the line "Turn round and round" at which time they turn around twice.
11. There is no action on the last line of verse three.
12. For verse four players make two fists and hold them above one another about six inches apart.
13. Players move their arms up and down in a rhythmic pounding motion.
14. Players continue the pounding motion until the line "Turn round and round" at which time they turn around twice.
15. There is no action on the last line of verse four.
16. For verse five, the players clap their hands and stomp their feet to the rhythm of the words.
17. After the last line of the verse, they whistle.



LYRICS

BLOW, TONY

1.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

I CUT THIS RICE AND CUT IT RIGHT.

BLOW, TONY, BLOW

I CUT THIS RICE AND CUT IT RIGHT.

BLOW, TONY, BLOW

I WILL CUT THIS RICE AND TURN

ROUND AND ROUND.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

2.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

I BEAT THIS RICE AND I BEAT IT SO.

FLOW, TONY, BLOW.

I BEAT THIS RICE AND I BEAT IT SO.

BLOW, TONY, BLOW

I BEAT THIS RICE GO DOWN

TO THE GROUND.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

3.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

I WILL FAN THIS RICE AND FAN IT UP AND DOWN.

BLOW, TONY, BLOW.

I WILL FAN THIS RICE AND FAN IT UP AND DOWN.

BLOW, TONY, BLOW.

I WILL FAN THIS RICE AND TURN

ROUND AND ROUND.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

4.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

I WILL POUND THIS RICE AND POUND IT SLOW.

BLOW, TONY, BLOW.

I WILL POUND THIS RICE AND POUND IT SLOW.

BLOW, TONY, BLOW.

I WILL POUND THIS RICE AND TURN

ROUND AND ROUND.

BLOW, TONY, BLOW; O BLOW, TONY, BLOW.

5.

PEAS, PEAS

PEAS AND RICE, DONE DONE.

O SHUCK!

PEAS, DONE DONE, O PEAS, DONE DONE.

O PEAS AND RICE,

PEAS AND RICE, DONE DONE.

O PEAS, DONE DONE; O PEAS, DONE DONE.

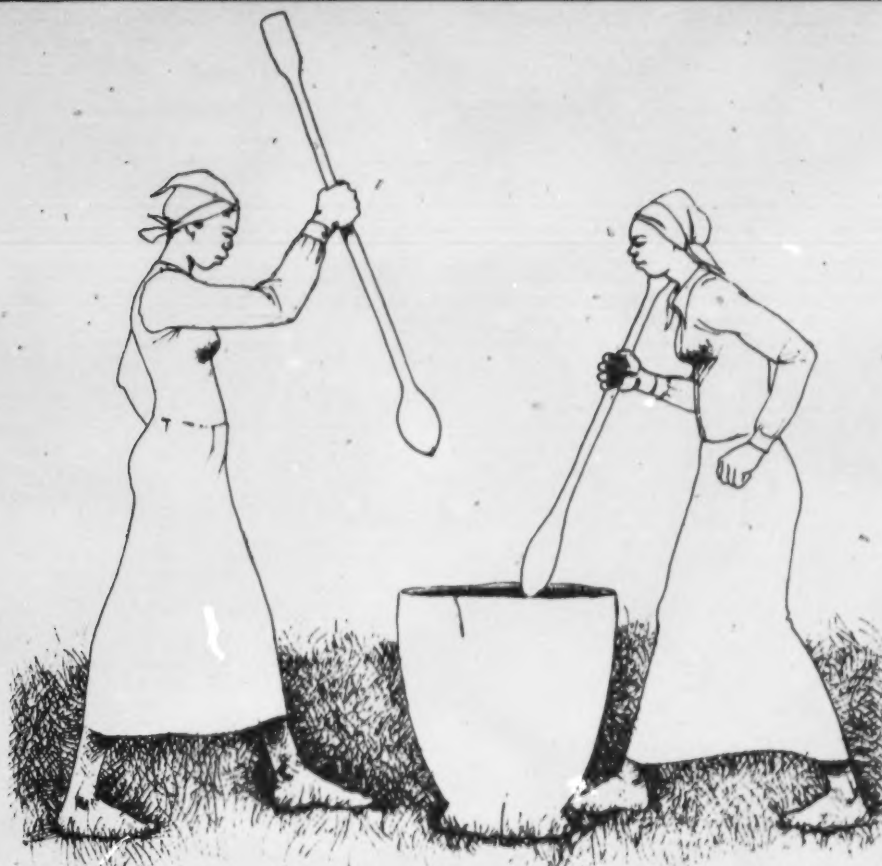
O PEAS AND RICE,

PEAS AND RICE, DONE DONE.

O WIND COME, WIND COME.

BLOW MY RICE, COME, TONY; COME, TONY

(Whistle).



EDUCATIONAL OBJECTIVES

BLOW TONY

LEARNINGS

ACADEMIC SKILLS

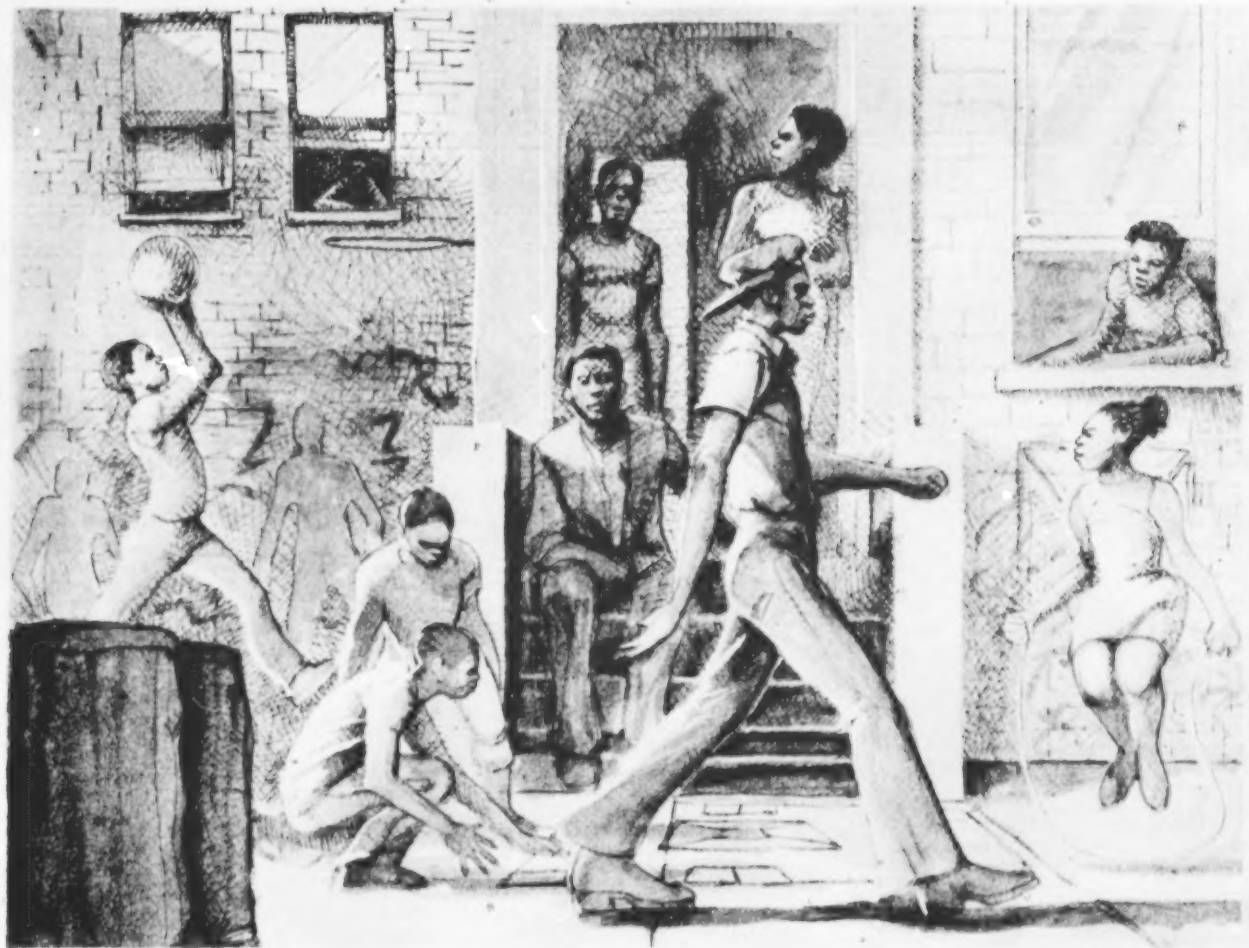
Use of song to assist physical labor
Understanding the processing of rice

PHYSICAL SKILLS

Movement in unison
Large motor coordination
Dramatization of working tasks

SOCIAL SKILLS

Group cooperation
Self-expression



HEAD AND SHOULDERS

Renee lives on 123rd Street and 8th Avenue. Many of her friends live near her. They all go to the same school and the same church. Every afternoon Renee and her friends rush home from school, put away their books and lunch boxes, and run outside to play. They all meet in front of Renee's building.

Renee's friends bring jump ropes, jacks and balls to play with. When they get tired of playing jacks or ball, they play singing games.

One of their favorite games is *Head and Shoulders*. Each person gets a partner and they face each other. They sing, "Head and Shoulders, Baby 1, 2, 3, . . ." They switch their hips from side to side, and stomp their feet in time with the jazzy rhythm, "Knee and ankle, Baby 1, 2, 3, . . ."

They play games like this at school. All the children in Renee's class like to play games but no one likes to play them as much as she does. Her teacher says she's forever prancing around doing some kind of dancing motion. Renee's mother says that even at night, Renee turns over and over in her bed, dancing in her sleep.

One day when Renee and her friends were playing *Head and Shoulders* on the sidewalk, some grownups came walking down the street. They stopped to watch the children playing. Then the old folks joined in the hand clapping and foot stomping. It was so much fun that they started switching their hips too. When Renee saw this she started to jump up and down, and clap her hands. Renee loves to see older people having a good time, switching and dancing around. She likes to hear them talk about how they used to play the same games when they were children.

Renee's mother enjoys looking out the window, watching the children play and sing. They think they are singing new songs, but she knows that most of them are old songs with new words because she used to change words and switch verses around to make new songs when she was a child.

All of Renee's friends get tired of playing before she does. Renee keeps on playing until her mother calls her to come inside. "Renee! Stop that prancing around, young lady! I just bought you those shoes three weeks ago. Look at them now! You have danced the bottoms out, and your feet are going to be flat on the ground. I'm not going to buy you any more. You dance out more shoes than 'Quaker got oats.' "

GAME DIRECTIONS

HEAD AND SHOULDERS

1. Players select partners and face one another.
2. Players clap their hands once before beginning the chant.
3. Players shift their body weight from side to side while doing the clap and slap pattern:

LYRICS

- | | |
|--|---------------------|
| 1. | 1. |
| Players touch their own heads and shoulders. | HEAD AND SHOULDERS, |
| Players clap their hands. | BABY. |
| Players slap their partner's right hands with their right hands and then clap their own hands. | ONE, |
| Players slap their partner's left hands with their left hands and clap their own hands. | TWO, |
| Players slap their partner's right hand with their right hands and clap their own hands. | THREE. |

Players touch their own heads and shoulders. HEAD AND SHOULDERS,

The above clap and slap pattern is repeated. BABY. ONE, TWO, THREE.

Players touch their own heads and shoulders each time they chant "Head and shoulders." HEAD AND SHOULDERS,
HEAD AND SHOULDERS,
HEAD AND SHOULDERS,

Players clap their own hands. BABY.

Players repeat the clap and slap pattern ONE, TWO, THREE.

2.
Verse (2) is played as verse (1) except that players touch their own knees and ankles when chanting "Knee and ankle."

2.
KNEE AND ANKLE, BABY. ONE, TWO, THREE
KNEE AND ANKLE, BABY. ONE, TWO, THREE
KNEE AND ANKLE, KNEE AND ANKLE, KNEE
AND ANKLE, BABY.
ONE, TWO, THREE.

3.
Players kick out their right feet.

3.
KICK THE BALL,

Players clap their hands. BABY.

Players kick out their feet, alternating left and right while doing the clap and slap pattern. ONE, TWO, THREE.

Repeat the preceding actions.

KICK THE BALL, BABY.
ONE, TWO, THREE.

Players kick out their feet, alternating left and right.

KICK THE BALL, KICK THE BALL
KICK THE BALL,

Players clap their hands. BABY.

Repeat as above. ONE, TWO, THREE.

4.

Verse (4) is played as verse (3) except that the players raise their right hands, pretend to grab and pull down as if milking a cow.

Players milk the cow, alternating left and right hands.

Players clap their hands

Players do the clap and slap pattern.

5.

Players turn completely around.

Players clap their hands.

Players do the clap and slap pattern.

Repeat the preceding actions.

Players turn around three times.

Players clap their hands.

Players do the clap and slap pattern.

4.

MILK THE COW, BABY.
ONE, TWO, THREE.
MILK THE COW, BABY.
ONE, TWO, THREE.

MILK THE COW, MILK THE COW,
MILK THE COW,

BABY.

ONE, TWO, THREE.

5.

TURN AROUND,

BABY.

ONE, TWO, THREE.

TURN AROUND, BABY. ONE, TWO, THREE.

TURN AROUND, TURN AROUND, TURN AROUND,

BABY.

ONE, TWO, THREE.

6.

Players touch the ground with their right hands. TOUCH THE GROUND,

Players clap their hands

BABY,

Players do the clap and slap pattern.

ONE, TWO, THREE.

Repeat the preceding actions.

TOUCH THE GROUND, BABY
ONE, TWO, THREE.

Players touch the ground, alternating left and right hands.

TOUCH THE GROUND, TOUCH THE GROUND
TOUCH THE GROUND,

Players clap their hands.

BABY.

Players do the clap and slap pattern.

ONE, TWO, THREE.

7.

Players stand still and chant.

7.

I AIN'T BEEN TO FRISCO AND I
AIN'T BEEN TO SCHOOL,
I AIN'T BEEN TO COLLEGE, BUT
I AIN'T NO FOOL.

Players jump toward each other on both feet.

TO THE FRONT,

Players jump back on both feet,

TO THE BACK,

Repeat the preceding actions.

TO THE FRONT,
TO THE BACK,

Players jump on both feet to the right, the left, and back to the right.

TO THE SIDE-SIDE-SIDE.

Repeat the preceding actions.

TO THE FRONT, TO THE BACK.
TO THE SIDE-SIDE-SIDE.

EDUCATIONAL OBJECTIVES

HEAD AND SHOULDERS LEARNINGS

ACADEMIC SKILLS

Counting
Following directions

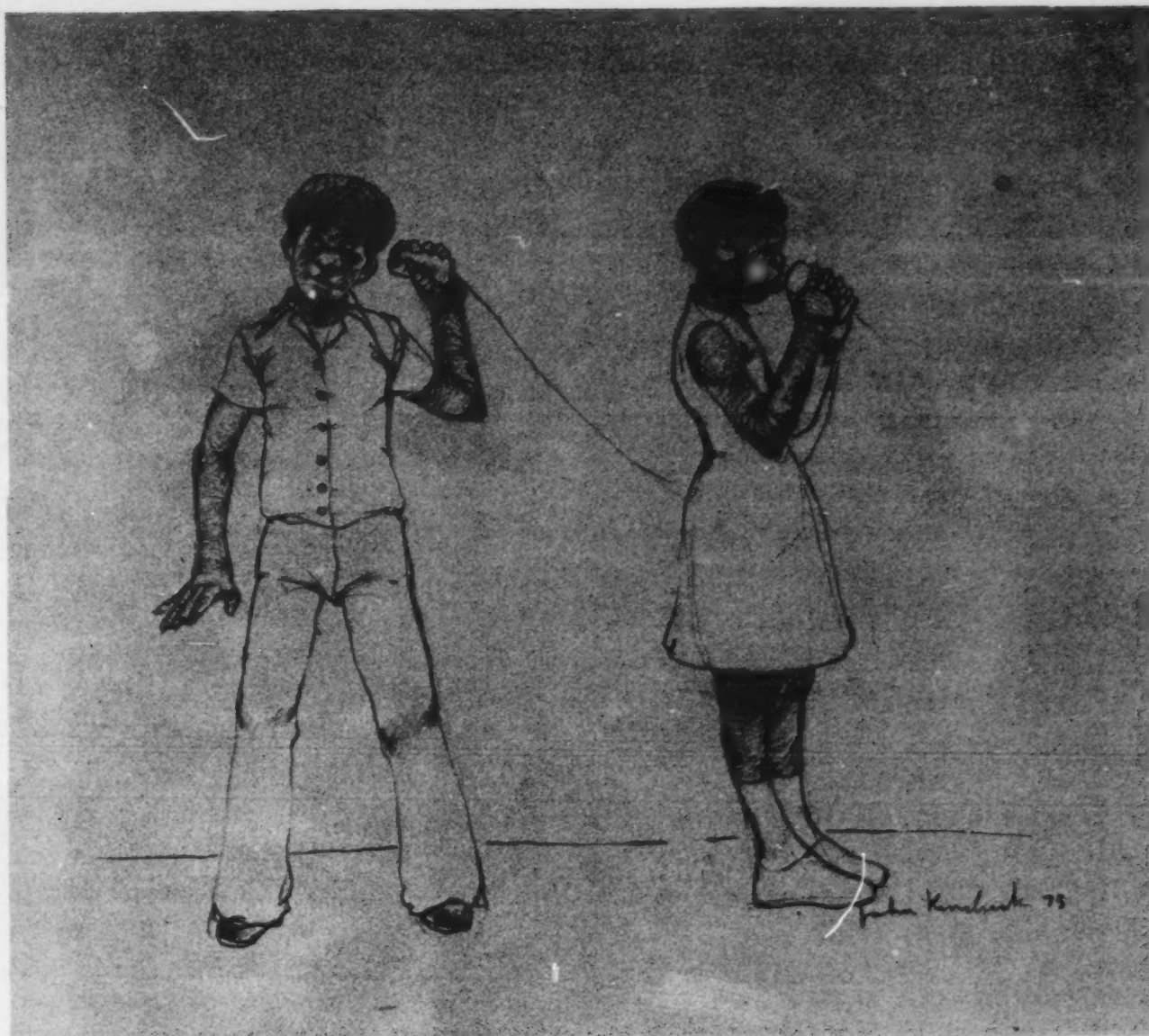
PHYSICAL SKILLS

Maintaining an established rhythm with a variety of body movements
Sequencing hand movements to create a rhythmic pattern

SOCIAL SKILLS

Cooperation

SOMEONE IS ON THE PHONE AND CATEGORIES



SOMEONE IS ON THE PHONE AND CATEGORIES

Children do not always play exciting, physically active games. When it is too dark for them to play in the street or when they have just come from church and still have on their 'Sunday clothes,' they play on the stoop, porch, or in the front yard. Games such as *One Potato, Two Potato* and *Rock Teacher* used to be played on the stoop. Everybody sat on the top step. To play *Rock Teacher*, one child is the 'teacher' and the other children are the 'students.' Each 'student' tries to hit the hand he or she thinks the rock is in. If the 'student' hits the correct hand, he or she is 'promoted' to the next 'grade,' which means the 'student' moves down to the next step. The first child who reaches the bottom step stands up and becomes the 'teacher.' The game then starts all over again.

Other games are played in the front yard. Two such games are *Giant Step* and *1-2-3 Red Light*. *1-2-3 Red Light* is best played at night when it is hard to see anybody move. Whoever is 'It' stands about a half a block away from the rest of the children. 'It' turns his or her back and says, *1-2-3- Red Light!* While 'Its' back is turned, the other children start to run forward. When 'It' hollers 'Red Light!', he or she turns around really fast and tries to catch someone moving. If 'It' sees any child moving, everybody has to go all the way back to the starting point. The first child who touches 'It' takes his or her place and the game begins all over again.

Some games can be played inside. These games are often played at indoor birthday parties. Two favorite party games are *Categories* and *Someone is on the Phone*. When children play *Someone is on the Phone*, everybody who can talk plays, even the three year olds.

Children make a telephone out of two tin cans and a string. One end of each can is cut out. A hole is punched in the other end of each can with a nail. They pull a string through the end of the can which has the hole in it, tie a knot in the string to keep it from slipping out, pull the same string through the hole in the other can, and tie a knot on that end of it. When it is time to call somebody's name, the younger children call names of people they like such as their brothers, sisters, or cousins: "If it ain't June Bug, tell him I'm not home." The older children often use the names of singers or movie stars: "If it ain't Michael Jackson tell him I'm not home."

Categories is a chanting game which makes people really think fast. Older children usually play this game because not only do the players have to name something in a particular category but they also have to say it in time with the rhythm. Sometimes younger children have a hard time remembering to do all of this. The game starts with everybody sitting in a circle. One child starts the beat and everybody else in the circle joins in. The person who starts the beat names a category like cars. Everybody else names a different car in time with the rhythm. If somebody names something not in the category, like apple, or something in the right category but not in time with the rhythm, or even says something somebody else has already named, then the game starts over. They see how long they can play without changing the category.



GAME DIRECTIONS

SOMEONE'S ON THE PHONE

1. Players stand in a circle facing their partners.
2. Players chant the first two lines of each verse and clap their hands in a clap-cross-clap pattern which is repeated until the second line of each verse.
3. On the last line of each verse, the players bump each other's hips.
4. On Tic-tac, Tic-tac-a-wally and "woo woo" players shake their hips.

LYRICS

SOMEONE'S ON THE PHONE

1.

First Player: OH, MISS GLORIA, SOMEONE'S ON THE PHONE

Gloria: IF IT AIN'T JAMES BROWN, TELL HIM I'M NOT HOME

Everybody: TIC-TAC, TIC-TAC -A-WALLY, WALLY, WOO, WOO

2.

Gloria: OH, MR. SAM, SOMEONE'S ON THE PHONE

Sam: IF IT AIN'T GLADYS KNIGHT, TELL HER I'M NOT HOME

Everybody: TIC-TAC, TIC-TAC -A-WALLY WALLY, WOO WOO

3.

Sam: OH, MISS ESTHER, SOMEONE'S ON THE PHONE

Esther: IF IT AIN'T STEVIE WONDER, TELL HIM I'M NOT HOME

Everybody: TIC-TAC, TIC-TAC -A-WALLY WALLY WOO WOO

GAME DIRECTIONS**CATEGORIES**

1. Players sit in a circle.
2. Players chant to the rhythm which is made by slapping the tops of both thighs with both hands twice, followed by clapping the hands together twice. Players chant only when they slap their thighs.
3. One player sets the rhythm and the other players join in as the chanting begins:

T- slap thighs once H- clap hands once

Hands up.....in '85.....We're going to do.....

T T HH T T HH T T HH

the names of....FOOD..... One a piece.....No repeats.....No hesitations.....

T T HH TT HH T T HHT T HHT T

No demonstrations.....If so.....let's go.....Chicken.....(next player) Turnip greens.....

T T HH TT HH T T HH T THH T T HH

(next player) Apple pie.....etc.

T T HH

4. Players try to maintain the rhythm and name as many items within a given category for as long a time as possible. If someone makes a mistake, that person starts the game over by naming another category. The underlined word may be substituted for names of other categories such as states, occupations, rhyming words, etc.

LYRICS**CATEGORIES**

HANDS UP....IN '76....WE'RE GOING TO DO....THE NAMES OF....FOOD....ONE A
PIECE....NO REPEAT....NO HESITATIONS....NO DEMONSTRATIONS....IF SO....
LET'S GO....CHICKEN....(next player) TURNIP GREENS....(next player)....APPLE PIE
(etc.)

EDUCATIONAL OBJECTIVES

SOMEONE'S ON THE PHONE

LEARNINGS

ACADEMIC SKILLS

Auditory discrimination
Rapid response
Recall

PHYSICAL SKILLS

Eye/hand coordination
Sequencing hand movements

SOCIAL SKILLS

Cooperation and group support
Exchanges of roles

CATEGORIES

LEARNINGS

ACADEMIC SKILLS

Classification
Rapid response

PHYSICAL SKILLS

Maintaining the established beat

SOCIAL SKILLS

Contributing to the group effort

OLD LADY COME FROM BOOSTER

Johns Island, South Carolina, one of a chain of Sea Islands six miles east of Charleston, is the home of the Walker family and more than 3,000 other descendants of African slaves who once worked on cotton plantations. During slavery, at the end of a week's work in the cotton fields, the grown-ups and children always celebrated by singing and playing games together. This is a custom which is still enjoyed by Black people today. It was on Johns Island that I first saw *Old Lady Come From Booster* being played.

Up until the 1930's, when bridges and highways were built to connect the island with Charleston, the only way people could get from Johns Island to the mainland or from the mainland to Johns Island was by boat. Since traveling by boat was so slow, many people did not travel often between the island and the mainland. Living on the mainland was very different from living on the island. On the mainland people had electric lights, movie houses, telephones, and food markets, but not on Johns Island. People on Johns Island told stories, and sang and danced to entertain themselves. To get food they planted vegetables, hunted game, caught fish, and dug clams and oysters. People on the mainland did some of these same things but they did not do them as often because they did not have to.

Since people on Johns Island did not have telephones to use or movie houses for entertainment, they had to create their own ways of having fun. A favorite way was for everybody, grown-ups and children, to get together to sing and play games. Even though there are some modern conveniences on the island today, people still enjoy such gatherings.

The Walker family is one family on Johns Island that keeps this custom alive. Mrs. Walker, her 13 children, 54 grand-children of all sizes and 3 great-grandchildren often come together to sing and play song-games. I remember the time I joined them in their yard to play one of their favorite games, *Old Lady Come From Booster*. I sang but did not do the actions.

One of Mrs. Walker's grandchildren, a little girl about four years old, was standing beside me in the line. She said to me, "You don't have a pain and you're not dancing? You must get a pain," she continued. "When you do, you don't stop dancing. You point to the place where you have the pain. You know, you can get a pain from your hair all the way down to your toes." I said, "Oh no, you can't get a pain in your hair." She quickly said, "Oh yes, you can too!"

She looked at me and said, "When my mother combs my hair I do. So, you can get a pain in your hair. Point to your hair and don't stop dancing."

That's when I learned that it's much more fun when you do the action/movements along with a song.

GAME DIRECTIONS

OLD LADY COME FROM BOOSTER

Players stand in parallel lines facing each other. The following foot pattern is done throughout the chant.

FOOT PATTERN

Players begin with feet parallel and slightly apart. They make a small circle to the right with the right foot bringing it back to the original position and hop onto the right foot. They make a small circle to the left with the left foot and hop onto the left foot. This procedure is then repeated.

In addition to the foot pattern, the following actions are done.

Put the right hand over the eyes as if looking for something.

"Oh, Ma you look so."

Put the left hand over the eyes.

"Oh, Pa, you look so."

Put one hand on the head.

"Two little boys with the blue caps on."

Stretch both arms above the head.

"Hang them on a hickory stick."

Bend over and pretend to unlace a shoe.

"Ranky tanky down my shoe."

The players touch the part of the body where the pain is located, for example, while chanting *"Pain in my hair, Ranky Tanky."* They touch their hair. When they chant *"Pain all over me,"* they run their hands from the shoulders to the knees and wiggle.

OLD LADY COME FROM BOOSTER**LYRICS**

1.

OLD LADY COME FROM BOOSTER,
SHE HAD TWO HENS AND A ROOSTER.
THE ROOSTER DIED, THE OLD LADY CRIED;
SHE COULDN'T GET EGGS LIKE SHE USED TO

2.

OH, MA, YOU LOOK SO.
OH, PA, YOU LOOK SO.
WHO'S BEEN HERE SINCE I'VE BEEN GONE?
TWO LITTLE BOYS WITH THE BLUE CAPS ON.
HANG THEM ON A HICKORY STICK.
RANKY TANKY DOWN MY SHOE
THE BUFFALO BOY GONNA BUY IT BACK

3.

PAIN IN MY FOOT, RANKY TANKY
PAIN IN MY HIP, RANKY TANKY
PAIN IN MY KNEE, RANKY TANKY
PAIN IN MY LEG, RANKY TANKY
PAIN IN MY ELBOW, RANKY TANKY
PAIN IN MY SHOULDER, RANKY TANKY
PAIN IN MY NECK, RANKY TANKY

4.

PAIN IN MY HEAD, RANKY TANKY
 PAIN IN MY HAIR, RANKY TANKY
 PAIN IN MY BACK, RANKY TANKY
 PAIN IN MY STOMACH, RANKY TANKY
 PAIN ALL OVER ME, RANKY TANKY
 PAIN ALL OVER ME, RANKY TANKY

EDUCATIONAL OBJECTIVES

OLD LADY COME FROM BOOSTER

LEARNINGS

ACADEMIC SKILLS

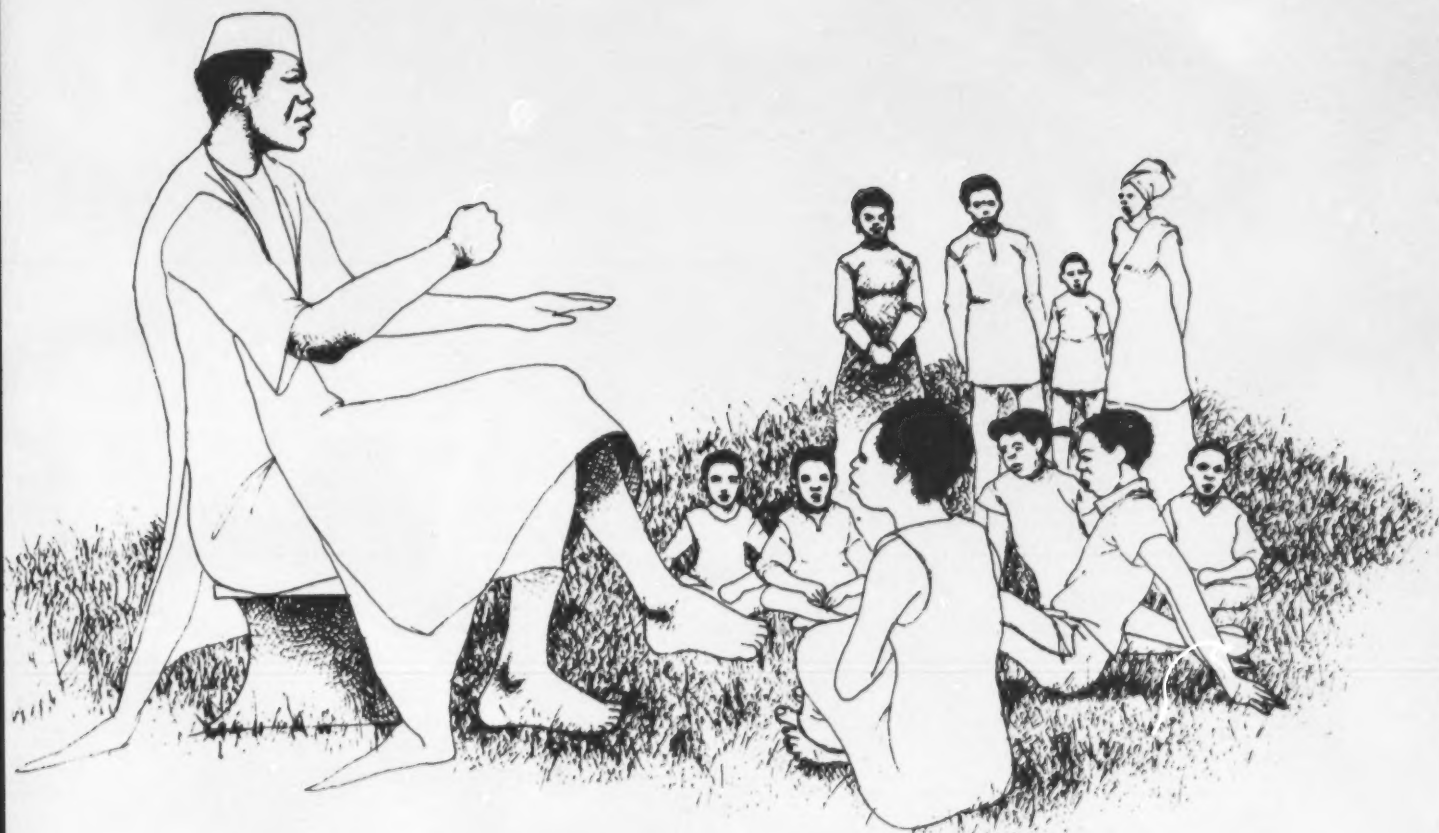
Names of body parts
 Use of nonsense words

PHYSICAL SKILLS

Coordinating foot and hand motions
 Personal dramatization of lyrics
 Pointing to specified parts of the body

SOCIAL SKILLS

Cooperative movement between two groups
 Self-expression



Praise songs and chants are written to remind people of their history, their heroes, and the great achievements of their society. These patriotic chants and songs make people proud of who they are. Often, in Africa, praise songs were sung by storytellers who lived in the villages, making up and teaching new songs to their people. Since there were no newspapers, storytellers helped to keep the history of the people from being forgotten. Without this musical tradition, an important part of our African heritage would be lost to us.

The story of Kofi is about an African storyteller who lived in a large village, in the country of Ghana, on the west coast of Africa. He was a tall, handsome man with a strong body and skin the color of polished ebony. Each day Kofi would find a seat in the village square and start to sing. The people of the village would stop their chores and gather around to hear his stories and songs.

One fine, sunny day Kofi made himself comfortable in the village square and began to sing this song:

*We African people have always lived worked, and played together.
Since the beginning of time we lived in rich lands which gave us food, clothing
and shelter.
We used straw and mud to build houses.
We learned how to use fire to cook our meat and to tan hides for our clothing.
We cultivated the land and raised crops.
Yes, our land gave us plenty.
With the help of nature we created ways to use plants for medicine to heal our
sick.
We discovered how to make bronze, smelt iron, and work gold.
Throughout history our women have looked beautiful, with shiny gold jewelry on
their coffee brown skins.
We invented a calendar to record the days, months, and years.

We developed astronomy to keep track of the positions of the moon, stars and
sun.
We created systems for writing.
We learned to make beautiful sculptures of ivory and bronze.
We made many musical instruments.
Yes, we are a great people.
Who is the greatest?
We are the greatest.*

Kofi's song made the people feel very proud of themselves and their country. He knew that all the people would remember his song and teach the words to others.

GAME DIRECTIONS**WHO IS THE GREATEST**

Players stand in a circle. One to four players step into the center of the circle. They are the 'Callers'. The players who remain in the circle are the 'Responders'. Everybody snaps his or her fingers or claps hands in rhythm while chanting the first verse. Players perform the appropriate actions during verse 2, for example:

Clap hands

"Now let's get the rhythm of the hands."

"Now you've got the rhythm of the hands."

Tap dance

"Now let's get the rhythm of the feet."

"Now you've got the rhythm of the feet."

Shake shoulders

"Now let's get the rhythm of the shoulders."

"Now you've got the rhythm of the shoulders."

Blink eyes

"Now let's get the rhythm of the eyes."

"Now you've got the rhythm of the eyes."

Shake legs

"Now let's get the rhythm of the legs."

"Now you've got the rhythm of the legs."

WHO IS THE GREATEST

LYRICS

1.

CALL: WHO IS THE GREATEST?

RESPONSE: WE ARE THE GREATEST!

CALL: ARE YOU SURE?

RESPONSE: YEAH!

CALL: POSITIVE?

RESPONSE: YEAH!

CALL: ABSOLUTELY?

RESPONSE: YEAH!

CALL: ALL RIGHT, ALL RIGHT!

ALL: OH-AH-AH, OO-AH AH, OO OO OO

2.

ALL: DR. KNICKERBOCKER, KNICKERBOCKER,
KNICKERBOCKER.

CALL: NOW LET'S GET THE RHYTHM OF THE HANDS.

RESPONSE: NOW YOU'VE GOT THE RHYTHM OF THE HANDS.

CALL: NOW LET'S GET THE RHYTHM OF THE FEET.

RESPONSE: NOW YOU'VE GOT THE RHYTHM OF THE FEET.

CALL: NOW LET'S GET THE RHYTHM OF THE SHOULDER.

RESPONSE: NOW YOU'VE GOT THE RHYTHM OF THE SHOULDER.

CALL: NOW LET'S GET THE RHYTHM OF THE EYES.

RESPONSE: NOW YOU'VE GOT THE RHYTHM OF THE EYES.

CALL: NOW LET'S GET THE RHYTHM OF THE LEGS.

RESPONSE: NOW YOU'VE GOT THE RHYTHM OF THE LEGS.

ALL: I SAID O-O-O-I SAID O-O-O.

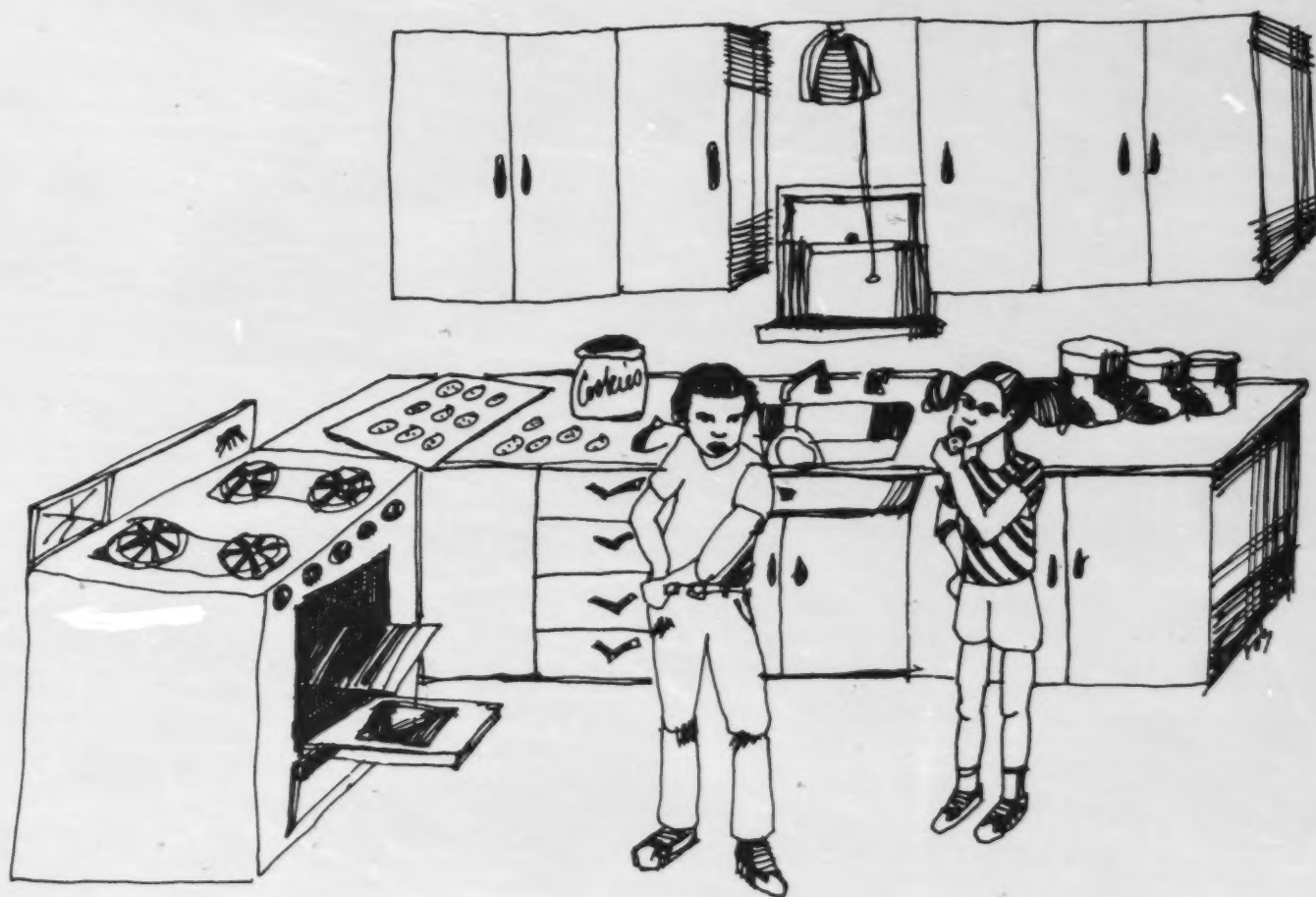
EDUCATIONAL OBJECTIVES**WHO IS THE GREATEST****LEARNINGS****ACADEMIC SKILLS**

Chanting dialogue in rhythm
Identification of body parts

PHYSICAL SKILLS

Isolating rhythmic movements
Sequencing hand movements
Eye/hand coordination

WHO STOLE THE COOKIE



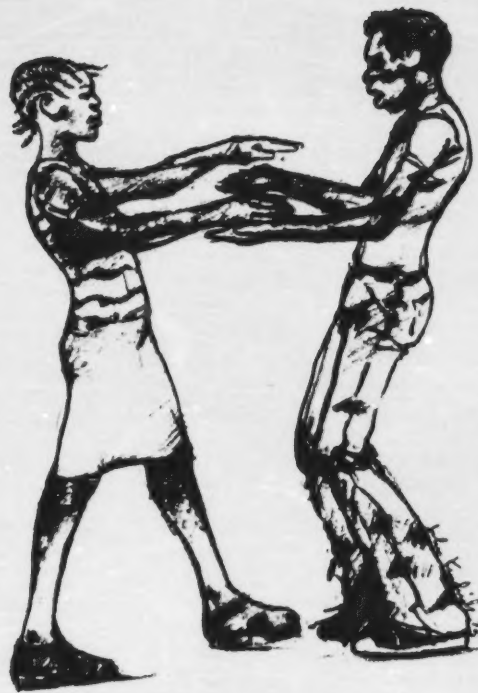
WHO STOLE THE COOKIES

Every Saturday morning, David and Carol's mother baked fresh cookies for her children. Their mother would always bake enough cookies so that David and Carol could have three on Saturday, some for dessert after Sunday dinner, and some to take to school for lunch. She didn't count them, but somehow she always seemed to know exactly how many cookies she had baked. Carol and David loved their mother's cookies almost as much as they loved her.

While Carol and David were carefully washing the bowls and spoons the telephone rang. Carol quickly answered it. "It's for you Ma, Mrs. Johnson," she called. "Take a message, Carol" her mother called from the backyard. "She wants you to give her a ride to the doctor's office. Her car won't start," shouted Carol through the kitchen window. Tell her I'll be over in five minutes" said Carol's mother as she hurried into the house. Carol gave the message to Mrs. Johnson and hung up the telephone. At that moment the oven timer buzzed. "Mama" said David, "the cookies are ready to come out!" "It's a good thing" she answered, "I have to go. But, I'll give each of you three warm cookies. Put the rest on top of the stove until they cool and then put them in the cookie jar. I'll be back in about an hour." As soon as the car pulled away from the curb, Carol and David looked at one another, then at the cookies, then at one another again. Carol put her cookies in her pocket and glanced at David who was already finishing his second cookie. She finished drying the last bowl, put the cookies into the glass cookie jar, picked up her new book and headed for the backyard to read.

"Now's my chance" thought David. When he was sure that Carol couldn't see him, he filled both of his pockets with cookies and quickly slipped out the side door. Before Carol knew it, her three cookies were gone. She began to see cookies all over the pages of her book. She glanced around... no David in sight. She got up from her seat, went into the kitchen and reached for the cookie jar. Hands full of cookies, she returned to her book.

Half an hour later, their mother was back. The children heard the car door slam and a minute later they heard her call. She stood in the middle of the kitchen floor with her hands on her hips and a very serious look on her face. Without a smile, she looked at both of them and said, "Who stole the cookies from the cookie jar?" David looked at Carol and answered, "It must have been Carol, Ma." Carol gave David a stare and replied, "David stole the cookies. I was outside reading my book!" Both children looked at their mother. She was slowly patting her foot on the floor, which usually meant that she was thinking about what to do next. They were both scared and suddenly sorry for what they had done. Finally, she said, "I know who it was... It was you... and you!" She began to laugh and Carol and David ran into her open arms. She was the best mother and the best cookie baker in the whole world.



WHO STOLE THE COOKIES

1. There must be an even number of players who form two lines and face their partners.
2. Each player must pick a number and will respond when that number is called.
3. Partners clap to the words of the chant in the following pattern:

- a) Players hold their left palms up and their right palms down and clap
- b) Players push-slap their partners hands
- c) Players clap their own hands
- d) Players clap right hands across
- e) Players clap their own hands
- f) Players clap their left hands across
- g) Players clap their own hands
- h) Players return to position (a) and repeat the pattern.

WHO STOLE THE COOKIE?

LYRICS

1.

All- WHO STOLE THE COOKIE FROM THE COOKIE JAR?

All- #1 STOLE THE COOKIE FROM THE COOKIE JAR.

#1 player- WHO ME, STOLE THE COOKIE FROM THE COOKIE JAR?

All- YES, YOU STOLE THE COOKIE FROM THE COOKIE JAR.

#1 player- NOT ME, STOLE THE COOKIE FROM THE COOKIE JAR.

All- THEN WHO STOLE THE COOKIE FROM THE COOKIE JAR?

2.

#1 player- #5 STOLE THE COOKIE FROM THE COOKIE JAR.

#5 player- WHO ME, STOLE THE COOKIE FROM THE COOKIE JAR?

All- YES, YOU STOLE THE COOKIE FROM THE COOKIE JAR.

#5 player- NOT ME, STOLE THE COOKIE FROM THE COOKIE JAR.

All- THEN WHO STOLE THE COOKIE FROM THE COOKIE JAR?

3.

#5 player- #3 STOLE THE COOKIE FROM THE COOKIE JAR.

(Verses continue as long as desired.)

EDUCATIONAL OBJECTIVES**WHO STOLE THE COOKIE****LEARNINGS****ACADEMIC SKILLS**

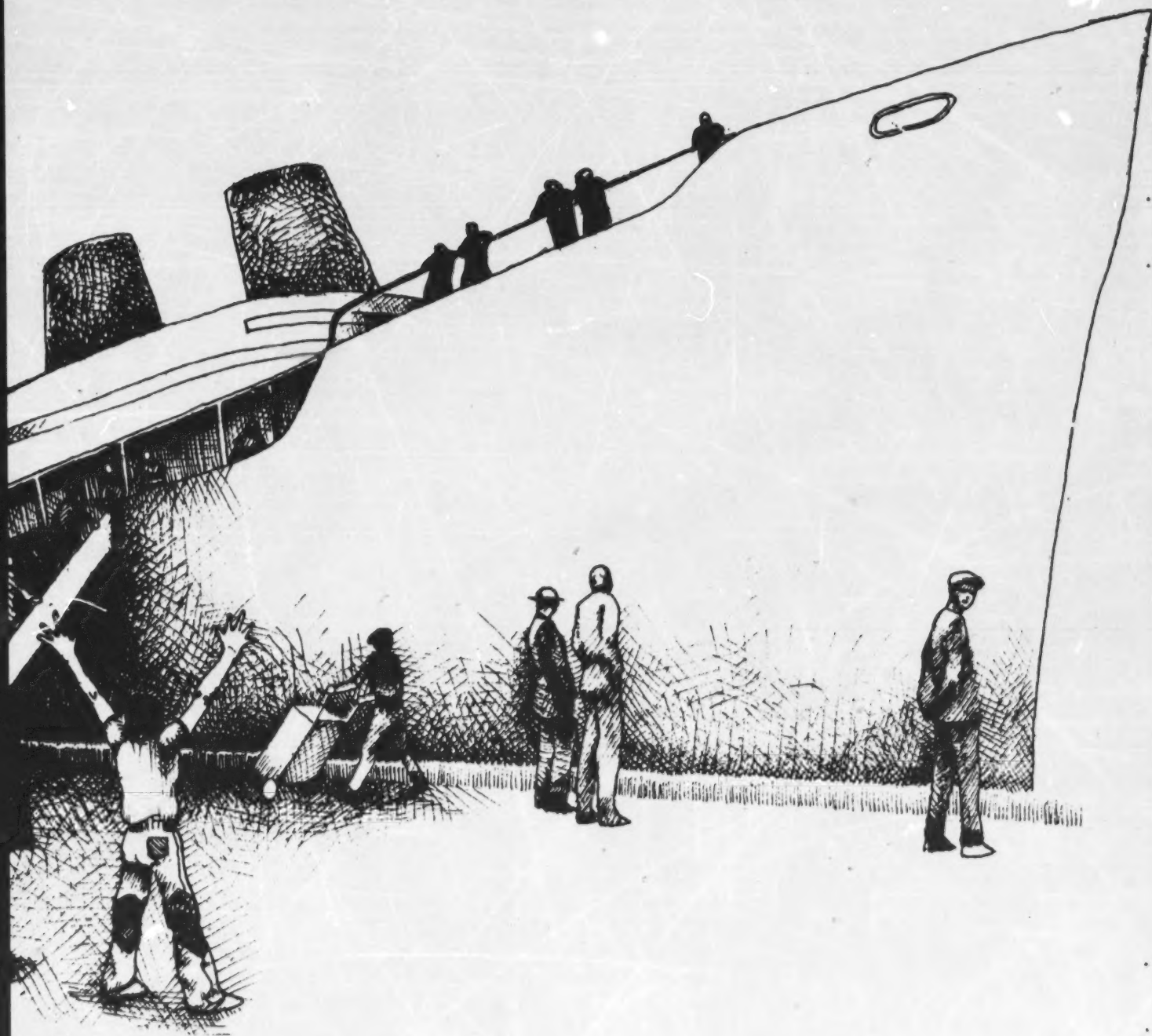
Auditory discrimination
Quick response in rhythm

PHYSICAL SKILLS

Eye/hand coordination
Maintaining a repetitive hand clapping pattern

SOCIAL SKILLS

Cooperation
Taking turns



THE WORLD IS BIG

Rory was eight years old and very curious about everything that happened around him. He would always ask questions and his mother seemed to always be saying, "Oh Rory, another time." Rory wondered when 'another time' would come so he could get his answers. Rory tried to be patient, because since his daddy died, his mother worked very hard to take care of him and his little sister.

Rory lived in a small Georgia town near the ocean. There were many fishing boats and Rory would ask his mother, "Where are those boats going?" and "Can I ride on a boat someday?" "Yes Rory," she'd answer, "but, another time." Rory began to think that 'another time' would be after he grew up and was a big man like his Uncle Charles. Now, Uncle Charles had been on boats and airplanes, and always took the time to answer Rory's questions. Uncle Charles lived in a far away place called New York City that Rory was very anxious to see for himself.

Every summer Uncle Charles came to visit Rory and his family. Rory liked these visits and was full of questions about the places Uncle Charles had seen. Rory began asking his mother about Uncle Charles' visit in the early spring. "When is Uncle Charles coming, Mama?" "Is he coming soon?" "Will Uncle Charles stay for a long time?" "Questions, questions," his mother would usually reply, but this time she said, "Just wait and see Rory, just try to wait and see." Rory tried to wait, but he felt so excited he just didn't want to be patient. He would watch the boats and think of his Uncle Charles.

One afternoon after the mail was dropped, Rory's mother called him into the kitchen. "Rory, Uncle Charles will be here in two days and we have a big surprise for you. Now, wash your face, we're going shopping." Rory was confused, a surprise, for him? The last time he got a big surprise it was his sister, Carrie. He hoped it wasn't another sister.

Rory's mother bought many new clothes for him, even a suit. Rory was really curious now! As he dropped off to sleep that night he decided it couldn't be a new sister.

The next day Rory's mother packed a large suitcase with all his new clothes. Rory didn't ask any questions, he just stood out of the way. His mother packed his old clothes and packed them too. Rory was bursting with questions, but he waited.

Rory bounced out of bed the next morning. He heard a deep voice coming from the kitchen, Uncle Charles was here! He ran to the kitchen and jumped in his uncle's lap. "What is it, what is my surprise," he squealed. Uncle Charles propped Rory up on his knee and said, "You have always been so curious about the world, that it's time you saw some more of it. You and I are going by train to New York City, and then we are going on a long boat ride across the ocean to a country in Africa called Ghana. We will be gone for a long time but we will see a piece of this big world you want to know so much about!"

Rory was so happy he jumped down and did a little dance. He kissed his mother and hugged his Uncle Charles. "Another time" had finally come and he was going to see things he had wondered about for a long time.

GAME DIRECTIONS

THE WORLD IS BIG

1. Players stand side by side in a circle.
2. Players extend their left hands to the side with the palm up.
3. Players extend their right hands to the side with the palm down.
4. With the hands in the one-up and one-down position, players slap and then push-slap the hands of the player next to him.
5. Players continue the slapping pattern while they chant the first two verses and follow these instructions:

VERSE I

- a) Players step backward to enlarge the circle—"*O the world is big.*"
- b) Players step forward to make the circle smaller—"*And the world is small.*"
- c) Players step backward again—"*So there's lots of room.*"
- d) Players stoop on the word "*short*" and stand on their toes on the word "*tall*" — "*For the short and the tall.*"
- e) Players repeat verse I.

6. Players continue the slapping pattern and do the following actions:

- a) Players stand still—*"O the world is far"*
- b) Players step backward to enlarge the circle—*"and the world is wide."*
- c) Players stand still—*"But there are many different."*
- d) Players turn around with their backs toward the circle—*"Ways to see the other side."*
- e) Players repeat verse II

LYRICS

THE WORLD IS BIG

1.
O THE WORLD IS BIG,
AND THE WORLD IS SMALL.
SO THERE'S LOTS OF ROOM
FOR THE SHORT AND THE TALL.

Repeat Verse One

2.
O THE WORLD IS FAR,
AND THE WORLD IS WIDE.
BUT THERE ARE MANY DIFFERENT
WAYS TO SEE THE OTHER SIDE.

Repeat Verse Two

3

- 1—O YOU CAN TRAVEL ON A BOAT,
- 2—O YOU CAN TRAVEL ON A BOAT.
- 3—O YOU CAN TRAVEL ON A PLANE,
- 4—O YOU CAN TRAVEL ON A PLANE.
- 5—O YOU CAN TRAVEL ON A BUS,
- 6—O YOU CAN TRAVEL ON A BUS.
- 7—O YOU CAN TRAVEL ON A TRAIN,
- 8—O YOU CAN TRAVEL ON A TRAIN.
- 9—O YOU CAN TRAVEL IN A DANCE,
- 10—O YOU CAN TRAVEL IN A DANCE.
- 11—BUT THE WORLD WON'T LOOK THE SAME.
- 12—BUT THE WORLD WON'T LOOK THE SAME.

EDUCATIONAL OBJECTIVES

THE WORLD IS BIG

LEARNINGS

ACADEMIC SKILLS

Modes of transportation
Antonyms—big/small, short/tall

PHYSICAL SKILLS

Coordination of body movements

SOCIAL SKILLS

Self-expression
Cooperation

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STREET/FOLK/MUSICAL GAMES IMPLEMENTATION CHECKLIST *

1. Children *play* Street/Folk/Musical games at least twice a week.
2. Children *learn* or *review* a different Street/Folk/Musical game at least once every six weeks for grades K and 1, and every three weeks for grades 2 through 6.
3. Teaching team members follow the proper steps when *preparing* to play a Street/Folk/Musical game for the first time.
4. Teaching team members follow the proper order of presentation when *playing* a Street/Folk/Musical game for the first time.
5. Body movements always accompany folk and musical games.
6. If the original movements are modified, the *new* ones are appropriate for the game.
7. Game lyrics are sometimes modified to make them more relevant to specific learning objectives.
8. Street/Folk/Musical games are used to *introduce* learning objectives (i.e., as a motivational tool).
9. Street/Folk/Musical games are used to *reinforce* learning objectives.
10. The background stories in the Street/Folk/Musical games manuals are used to *supplement* other academic activities, e.g., spelling, vocabulary, history.
11. The background stories in the Street/Folk/Musical games manuals are used to expand the children's knowledge about their culture. Teaching team members use Street/Folk/Musical games to point out various ethnic customs, history, etc., to the children.
12. Teaching team members use Street/Folk/Musical games to help children take pride in their ethnic heritage and to form a positive self-concept.
13. Games played in the community are used in the classroom.
14. Children teach games they play outside of school.
15. Teaching team members help children collect games from parents, grandparents, and community residents that may be used in the classroom.
16. Street/Folk/Musical games are played *cooperatively* or non-competitively—never competitively.

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